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which is the initial couplet of the boudoir version of that Glee.

"Look out, the time is near!" from *The Heir of Vironi*, is for two tenors and bass, doubled in chorus in the second movement, with accompaniment. One of the best constructed compositions Bishop produced, and its several threads are worthy their musicianly weaving. The present piece should not be forgotten. Why the mention of horses should suggest an accompaniment of triplets in arpeggio, needs a livelier fancy than mine to resolve; but writers before Bishop and since have so frequently acted upon this prompting, that we must regard the shape of passage here described as the equestrian figure of musical rhetoric, and the instance of its employment in the piece under notice, is one of the many that justify the remark.

"Hark! hark! each Spartan hound," one of the interpolations in *A Midsummer Night's Dream*, is for three male voices with accompaniment, each strain being repeated in chorus. This has all the spirit of the chace and as much originality as the conventional treatment of the subject would admit.

(To be continued.)

GALLERY OF ILLUSTRATION.

THE *Opera di Camera*, originally introduced by Mr. German Reed at this little theatre, and inaugurated by Mr. G. A. Macfarren's *Jessy Lea*, has now taken its place as one of the most refined attractions of the metropolis. That an opera with four characters, no chorus, and accompanied only by a pianoforte, should hold the attention of an audience for two hours, may be thought marvellous by those who do not consider that the appreciation of a musical work does not depend so much upon its length or pretension as upon its general perfection, according to the plan proposed and announced by its composer. It may, however, be reasonably doubted whether the success of this species of entertainment would have been as great had not two artists like Messrs. Macfarren and Oxenford been found to work together in the cause; for not only do they think alike, but their thoughts are so thoroughly in consonance with the peculiar nature of the materials they must provide, and the artistic delicacy with which they must be knitted together, that the effect on the hearers is that one mind has produced the entire composition.

In the little opera entitled *The Soldier's Legacy*, performed for the first time on the 19th ult., this unity of design is even perhaps more observable than in *Jessy Lea*, the dramatic action being carried on by Mr. Macfarren's excellent music as trippingly as if the words had suggested the notes before either was committed to paper. We may at once say that Mr. Oxenford's share in this work has done him infinite credit. The plot is simple, founded upon an incident already used for dramatic purposes—the gradual discovery that a child committed to the care of a soldier by his dying comrade is a girl instead of a boy—but the manner in which this little incident is woven in with the plotting of an intriguing widow and the genuine comedy of a country fiddler, shows how thoroughly the author understands how to frame a *libretto* which should not only be pleasing in itself, but perfectly adapted for the requirements of music.

It would be impossible to enumerate the many beauties scattered throughout this *opérette*. Mr. Macfarren has not so much thought of writing a few isolated songs, duets, and trios, which may be cut out of the work for the

benefit of the music-shops; but in the setting of the *libretto* he has been guided by the desire to allow the characters to talk and act through the aid of music; and thus some of the best portions of the composition are so intermixed with the action of the scene, that the two are in many parts almost inseparable. We must instance, however, a beautiful and most melodious ballad for the tenor, "A simple tune sometimes we hear," and a charming song for the soprano, "I never knew my heart," both of which were most enthusiastically re-demanded. Miss Poole, as the *Widow Wanley*, had also a song, "Something I'll do," full of dramatic colouring, and instinct with the true feeling of comic opera, which, admirably sung as it was, roused the audience to enthusiasm, and proved one of the most genuine hits of the evening. The trio, commencing "Happy moments," is throughout a masterly piece of writing: and the *finale*, with its dancing conclusion, brought the curtain down amidst a scene of life and animation so infectious as to cause a burst of applause which could not be repressed until Mr. Macfarren had bowed his acknowledgments to the audience for their hearty appreciation of his labours. The general execution of the work was exceedingly good. Miss Robertine Henderson, as *Lotty*, sang charmingly, and so perfectly in tune as to render her entire performance a pleasure to musical ears; and Miss Poole was, as she always is, perfect both as a singer and an actress. Mr. Whiffin, as *Jack Weatherall*, seemed more thoroughly at home on the stage than when we first made his acquaintance in *Jessy Lea*; and where his voice did not require to be unduly forced for the impassioned dramatic action of the part, his singing was thoroughly satisfactory. Of Mr. J. A. Shaw, who played the village fiddler, we must speak in the highest terms of praise. His humour is irresistible; and without much natural voice, he sings correctly, and contributes his share to the concerted music with an absence of that buffoonery too common with comic vocalists of even higher pretensions. The snatches of dance tunes woven in with his part, have an excellent effect; and the imitation of the bird, given we presume on the harmonium, is also a happy idea. We cannot dismiss our record of the success of this new *opérette* without a word of commendation to Madame Macfarren, who by placing her name in the bill as *pianiste*, has enabled us to identify her as the same accompanist who has on so many occasions presided so ably over the somewhat arduous pianoforte part of *Jessy Lea*.

ROYAL ENGLISH OPERA.

THIS company, established for the purpose of representing the musical talent of native composers and vocalists, commenced its first season at Covent Garden Theatre on the 15th ult., by a performance of Auber's *Masaniello*, and has since produced Flotow's *Martha*. We make no attempt to divine the reason for a proceeding so extraordinary on the part of a management relying for support solely upon those persons who have been led by a most patriotic prospectus to believe, and take interest in, the foundation of a National Opera; but we cannot but record our conviction that if foreign operas, translated into English and weakly interpreted by native vocalists, form any part of this new speculation, not only will it be an utter failure, but it richly deserves to be. Either there is latent genius in English composers, or there is not; and we should cordially welcome any well organised attempt to put this to the test; but we have no desire to hear English vocalists brought into direct comparison with foreign artists in the very same characters and on the very same stage, under the protection of the British flag. English vocalists who are competent to sustain the leading parts in operas can sing in Italian as well as in English; and until they have a home at a national Opera-house, experience has fully proved that they will never have to seek for a stage to sing upon, or an audience to appreciate them.